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Title Page.

Hail, the Roman!

A photo-play in eight (8) reels.

Directed by John Griffith Wray

by C. E. Gardner Sullivan

Author of photo-play Thomas H. Ince!

There'll be a Franchise everywhere

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THOMAS H. INCE 60%

presents

His American Drama of Today ..

"HAIL THE WOMAN".....100%

by

G. Gardner Sullivan 35%

Directed by John Griffith Wray

Photographed by Henry Sharp

Supervision of Thomas H. Ince..... 40%

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

Available to all exhibitors.

CAST

Judith Beresford	Florence Vidor	Joe Hurd	Vernon Dent
David Beresford	Lloyd Hughes	Wyndham Gray	Edw. Martindel
Oliver Beresford	Theodore Roberts	Richard Stuart	Chas. Meredith
Mrs. Beresford	Gertrude Clair	Mrs. Stuart	Mathilde Berry
Nan Higgins	Madge Bellamy	The Baby	Eugenie Hoffman
Odd Jobs Man	Tully Marshall	David Junior	Murual Frances
			Dana

SYNOPSIS

Returning from college, where he had been preparing for his destined ministerial career, David Beresford was met at the station by his proud parents and the other - shy little Nan Higgins, daughter of the worthless "odd jobs" man of the village. She had been married to David before he left college and had come to get a glimpse of the husband who in fear of his father's wrath had prevailed on her to keep their wedding a secret. On her return to the squalid cabin where she lived with her father, the exertion and excitement of the trip proved too much for her. She fainted, and as the "odd jobs" man bent over his unconscious daughter he discovered her condition. On her recovery, he accused her furiously, forced the name of the man from her and dragged her to the Beresford home. A terrible scene ensued, but David was too cowardly to confess the marriage and Nan too loyal. Beresford paid Higgins \$5,000 hush money to save his son's career, and Nan was driven from her father's house to New York where her baby was born in abject poverty.

Meantime in the Beresford home, David's beautiful, sensitive, sister Judith rebelled against the attentions pressed on her, with her father's consent of an uncouth but wealthy neighbor, Joe Hurd. Hurd grew jealous of her innocent friendship with Wyndham Gray, a wealthy man of letters who lived nearby, and misrepresented matters to her father. Too proud and too pure to explain, Judith was also driven from home. She went to New York, where she found employment in a department store and went in for settlement work among the poor children. At a Christmas Eve entertainment at Settlement Home she met Richard Stuart, a wealthy society man who played "Santa Claus", and a love affair developed between them. Then they became estranged, following a chance meeting with Judith's father. He had come to New York for a church convention at which Richard Stuart was also present, and Judith saw that Richard's faith in her wavered in the face of her father's accusations.

Through bitter necessity, Nan had become the "scarlet woman" she had been accused of being. Judith, in her work among the poor, came on her by chance as she lay dying in her cheap little bedroom. Nan told Judith that she was really married to David and that her child was David's lawful son. Judith solemnly undertook to care for little David, and Nan died in peace.

Determined to make her brother recognize his little son, Judith took the child with her and returned to her home, where she enlisted her mother's aid. It was the day on which David Beresford was to be ordained in the old church as a missionary to far-off lands. As he rose to address the congregation, Judith, her mother and little David came into the family pew. Driven by some impulse, the little boy went up to his father, and said, "My name is David". Seeing his sister present, David suddenly understood. For a moment a struggle raged in his heart, then, seeing the prayer in his mother's eyes, his better nature triumphed. Saying, "I am Judas," he told the stunned congregation of his secret marriage to Nan and acknowledged his child.

Deeply repenting his harshness to Judith, her father begged her forgiveness; and Richard Stuart, who bitterly condemned himself for ever doubting her, came from New York and her love reigned supreme.

8 Dec. 1921. LP 17324

Illustrated Continuity

of

6 "HAIL THE WOMAN"

Illustrated Continuity
of

"HAIL THE WOMAN"

SCENE sequences from "*Hail the Woman*" involving dramatic situations and crises, with illustrations reproduced from the original negative, by special permission of Mr. Thomas H. Ince.

Arranged for the benefit of those who have had no opportunity to witness this production, or who do not recall its big moments.

ISSUED AS A
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ILLUSTRATED CONTINUITY

In the following illustrated continuity half-tone reproductions have been made from enlargements of clippings out of the original negative of "Hail the Woman." Mr. Thomas H. Ince generously permitted this to be done.

The illustrations are accompanied by text describing the scenes involved. This text is identical in content and scene numbers with the corresponding scenes in the complete continuity of "Hail the Woman" in order that the two may readily be studied together.

The pictured scenes represent the introductions of the various principal characters and the "high points" of the successive dramatic situations, including the final climax and the ending of the play.

The student who has not witnessed "Hail the Woman" on the screen, or who has forgotten the action, will find this group of illustrations of value in visualizing the play throughout.

CLOSEUP ON MR. BERESFORD

TITLE: Mr. Beresford, honest and God-fearing.

This is all of the title that shows but now the rest comes into the scene—



ILLUSTRATED CONTINUITY

TITLE: also an impatient advocate of the creed
"Men and their Sons first."

A very careful study of Beresford as he sits gazing at the letter. It is from his son, of whom he is inordinately proud; Mr. Beresford is about fifty years old, he has spent all his life in the village of Flint Hill, and has grown as hard and self-centered as the rocks on his farm; in his way he is just and upright, also impatient of the opinions of others and used to having his own way; he insists upon being the only court of appeal in his own home, and up to the present time has never met the slightest opposition. He goes to church regularly, and finds a grim pleasure in those passages of the Bible which tell of the torturing of the human race; he is not the hick type of farmer, but is rather well dressed in a slightly old fashioned way; a man of much dignity.

9. CLOSEUP ON THE DINING ROOM TABLE

Mrs. Beresford is piling some dishes together preparatory to carrying them to the kitchen; she is a faded little woman of about her husband's age, but while he still shows the virile strength of the New England farmer, she seems to have been worn out by the long struggle of the life, at no time easy; she accepts her husband's word on all matters without question, subscribing meekly to the code of the New England hills, that the man shall be the lord and master.—INSERT—

Mrs. Beresford, who believes whatever
her husband tells her to believe.

She picks up the dishes she has arranged and exits off the scene with them.



ILLUSTRATED CONTINUITY

12. CLOSEUP ON JUDITH'S FACE THRU WINDOW, SOFT EDGED CIRCLE

A very pretty shot of her here and one which goes further than being merely pretty; it must catch the wistful-



ness, the daintiness and the inborn desire for better things which are a part of the girl's nature—INSERT—

The daughter, Judith—withdrawn from High School after the second year to "help her mother with the house," and to patiently await "woman's greatest honor" — someone willing to marry her.

She still stands gazing at the sky, straining her eyes as she seeks to follow the final fusion of color.

19. CLOSEUP ON SEAT IN MOVING PULLMAN COACH

It is dark outside and nothing shows; David Beresford sits next to the window of the coach staring out into the darkness; an open book is lying in his lap but he



ILLUSTRATED CONTINUITY

has forgotten it, and now turns and gazes rather uneasily into the camera. David is about twenty; he is a year or so younger than Judith, a good looking boy, but taking after his mother rather than his father, of whom he stands in great awe.—INSERT—

The son, David, a freshman in Theological school, homeward bound for the summer vacation.

It should be more or less evident that David is not the type intended for the ministry; in the first place he has too much imagination; he has been forced into this calling by his father's bigoted ambition to have a man of God in the family.—INSERT—

Preparing for the ministry against his own wishes, because his father has commanded it.

David continues to gaze abstractedly into the camera; he seems depressed and also somewhat worried; the cause of this worry does not appear until later.

20. BERESFORD KITCHEN

Judith and her Mother are getting under way with the dish washing now, when Beresford enters; he still has the letter which seems to afford him immense satisfaction; he says proudly—INSERT—

"The boy writes a fine letter. He is going to be a Power in the service of the Lord."

This statement has a curiously contrasting effect on the two women; Mrs. Beresford nods her head with a faded reproduction of her husband's manner, naturally she is proud of her own boy; in Judith, however, the remark



ILLUSTRATED CONTINUITY

arouses a bitter hopeless rebellion; she gazes rather accusingly at her father as she answers—INSERT—

"He ought to be thankful he isn't a woman."

This statement irritates Beresford, it is evidently an old and sore point between them, and he answers Judith sternly—INSERT—

"A woman's place is in her home—
looking after her children—

28. CLOSEUP OF JOE

A careful study of him as with the light bounding humor of the ox, he gazes off the scene at Judith; he is convinced he is quite a cut-up.



46. CLOSEUP ON WYNDHAM GRAY

The flame from the match and the glowing cigar illuminate his face; Gray is a man of perhaps forty-five; he



ILLUSTRATED CONTINUITY

is in every sense a man of the world, perhaps with a little too much experience so far as women are concerned; he is a successful writer, with a deep knowledge of humanity; he has an unfailing and delightful sense of humor; in fact, is the type of man who makes a good companion for anyone if he happens to be in the mood—INSERT—

Wyndham Gray, a playwright seeking inspiration in the hill country.

Gray leisurely makes sure that his cigar is well lighted and strolls out of the scene, frankly enjoying the beauty of the night.

48. CLOSEUP ON THE GROUP

Gray is frankly interested in Judith; he has her sized up for almost what she is, a pretty, small-town girl; the only mistake he has made so far is that he has underestimated her brain-power and personality. He is perhaps more than willing to amuse himself with her should the chance arise and now seems to be very nice to her. Joe instinctively jealous, relapses into a rather surly attitude. Gray asks them both pleasantly—INSERT—

"Going to the dance?"

Before Judith can answer, Joe, who thoroly dislikes the stranger, answers sullenly—INSERT—

"No, we're old-fashioned enough to consider choir practice more important."

Gray, secretly amused, turns his glance to Joe; his manner is very polite, as he says gravely—INSERT—

"I heard the choir Sunday and it reminded me of an ancient and very true saying."

Gray continues to regard Joe gravely as he makes this statement; there is a second of silence, and then Joe



ILLUSTRATED CONTINUITY

asks sullenly: "What is it?" Without smiling, Gray answers—INSERT—

"Silence is golden."

A half flash of a smile twists about Judith's lips; Joe for a moment does not get the statement, but as it gradually dawns on him, he answers angrily—"Oh, I guess we're not so bad." Gray steals a glance at Judith.

83. CLOSEUP OF NAN UNDER TREE

She is looking off the scene, both eagerly and timidly, she sees David, although he has not yet seen her, and through her natural lack of confidence in herself, and a certain apparently uncalled for worryment, her love for David is very apparent; it is more than love, it is blind adoration.



91. CLOSEUP ON NAN AND DAVID. PLATFORM

The nervousness of both of them is increasing. David realizes his mother and father and some of the other



ILLUSTRATED CONTINUITY

people are watching him and he places a far too great importance upon it; he is becoming more embarrassed as he does not know what to say to Nan, who gazes up at him with a childlike trustful appeal, which highly disconcerts him. She seems quite content when he is with her, but is unquestionably waiting for him to say something which he does not say; the truth is that they have been secretly married, but he has placed her under a pledge of secrecy, owing to his fear of his father. David's one idea is to get away now as gracefully as possible; he extends his hand as he says with an attempt at light good nature: "Will see you later." Almost before she realizes he is going he has left the scene; she does not follow him, but a surprised look which changes to a hurt one, comes into her eyes; she droops slightly forward and remains that way, unconscious of the fact.

116. CLOSEUP OF THE COUCH

A strongly dramatic scene here as Nan's stepfather sees that she has regained consciousness; the last quail of alarm vanishes, in his fury reaching down he seizes her roughly by the shoulder and jerks her savagely to a sitting position; as he exclaims: "So that's what's the matter with you! Is it?" For a moment she does not understand him, as a matter of fact, she hardly knows herself; he shakes her cruelly as he says "Answer me!"



131. CLOSEUP ON THE ENTIRE GROUP

Nan's stepfather is still pointing at David as the scene goes on; the others of the family are beginning to gather an inkling now as to what is the matter, and they all look in consternation at David who, unable to meet their gaze, looks apprehensively at Nan's stepfather. Mrs. Beresford's face takes on a look of acute distress, but

ILLUSTRATED CONTINUITY

Judith does not yet quite understand the true situation; she only knows that there is something terribly wrong and that her brother is in some way mixed up in it.



146. CLOSEUP OF BERESFORD AND NAN'S STEPFATHER

Continuing the action with Beresford still holding the check; he notices the effect upon Nan's stepfather and now observes impressively—INSERT—

"It's a lot of money."

Nan's stepfather unconsciously nods his head; he makes a last weak show of refusal, but his eyes never leave the bit of paper, and now Beresford, seeing the psychological moment, puts it into his hands; he does not resist, his own hand closes over it, then as a last sop to the self-respect which he never had, he protests a bit weakly, saying, "There ain't another man in the United States could make me take this." Mr. Beresford gravely agrees with him.



ILLUSTRATED CONTINUITY

156. CLOSEUP ON THE GROUP

The main action continuing as David's good resolution again dies away. His eyes leave his father's face as he turns hopelessly away. Mrs. Beresford gazes at her husband a bit gratefully; it would have been a terrible thing for David to have had to marry Nan; the effect on Judith, however, is utterly different; her heart has gone out to the broken little girl who has just left, the one whom they all treated as tho she were a criminal and the one who is the least to blame; she turns hotly on her father as she demands—INSERT—

"Why should she go away?"

Mr. Beresford meets her gaze coldly; the bargain, perhaps unpleasant to him but necessary to the family honor, is over and he is again the narrow, righteous man with a New England conscience. There is a glow of righteous anger in his eyes as he answers impressively—INSERT—

"Because a scarlet woman has no place where decent folks abide."

The answer half stuns Judith for a moment and unconsciously her lips repeat it; then her eyes flare hotly and she turns and looks deliberately at David, who starts as tho stunned at what his father has said. He seems about to answer in defense of Nan, but his father's cold eyes again bare his inherent weakness and he averts his gaze from Judith. The bitter injustice of the whole proceeding rankles in Judith's heart, and pointing at her brother, she demands of Mr. Beresford—INSERT—

"What about David?"

Mrs. Beresford starts nervously to interfere, saying, "Judith, this is no kind of matter for you to discuss." But Mr. Beresford for once seems willing to answer his daughter and his voice is as cold as steel as he replies



ILLUSTRATED CONTINUITY

—INSERT—

"The painted woman ever lies in wait
for the young and innocent."

He is undoubtedly sincere in this statement, but David feels the mockery of it as well as Judith; that her father could deliberately say a thing like this to her incenses her beyond measure. "Innocent!" she exclaims wildly. Her father gravely nods his head and now the last straw utterly broken so far as Judith is concerned, she demands a little wildly—INSERT—

"What if it had been me?"

Mrs. Beresford utters a gasp of dismay at this question, which also gets a decided rise out of Mr. Beresford; his face is distorted by an instantaneous anger that Judith thus dare to speak to him, and he turns on her threateningly as he says—INSERT—

"Shame!—I forbid you to say another
word!"

The command has no effect upon Judith, however, who in her anger and sympathy for Nan completely loses her grip on her feelings: she denounces her father hotly as she tells him he is the one to be ashamed, and fiercely branding her brother as a coward, a charge which he does not deny, exits blindly into the kitchen. Mrs. Beresford, deeply distressed, follows, leaving the two men alone; there is a moment of silence in which David avoids his father's gaze, and then the old man, as the suddenly tired, drops heavily into the nearest chair.

164J. NAN'S KITCHEN

A strong scene here; Nan is still eagerly watching her stepfather, who still stares at the certificate. He finally looks up at her, and the pathetic, half-timid smile, the desire for his comfort and support which for



ILLUSTRATED CONTINUITY

a moment appears on her face, quickly fades out as she reads the hatred in his eyes. Her stepfather is beside himself with fury; he crumples the marriage certificate into a ball as he steps up to Nan and shaking the whip under her nose, tells her harshly—INSERT—

"It's a fake! It's no good and you know it!"

For a moment she is stunned at what he has told her and then exclaims in desperate hysteria, "It isn't a fake! It is absolutely true!" She reaches forward to take the certificate from him, but he savagely thrusts her away and, crossing to the stove, lifts off one of the covers; with a quick movement he thrusts it into the fire. It flames up immediately, even as he replaces the stove lid. This action arouses Nan to desperation; she rushes on him as tho to prevent the burning of the certificate, but he hurls her so violently from him that she staggers back against the table, which alone prevents her from falling.

180. RAILROAD STATION AND TRACKS. NIGHT

A passenger train is just starting out of the station as Nan hurries into the scene; the porter of one of the cars notices her and helps her aboard as the train pulls out; there are one or two loafers about the platform, but they pay little attention to what is going on.



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248. EXTERIOR GRAY'S WINDOW

Joe sneaks into the scene; he listens a moment and then peers cautiously thru the window.



249. INTERIOR GRAY'S CABIN

This to be shot thru the window. It discloses the table on which some of the candles are still burning; also Judith and Gray standing (seated in final action) near the fireplace as they laugh and talk in a very friendly fashion.



261. CLOSEUP ON JOE AND JUDITH. PATH

Joe is still holding Judith as he glares at her savagely; her first fright vanishes as she fully recognizes him and her own eyes grow defiant as she says, "What do you mean by this?" He answers—INSERT—

"What have you been doing in his cabin all this time?"

ILLUSTRATED CONTINUITY

Judith realizes that Joe has been spying on her; she also understands what interpretation he has placed on his observation; an expression of great loathing and disgust comes over her and with a sharp jerk she frees herself and tells him contemptuously—INSERT—

"Nothing you would understand."

Joe sneers at her as he says mockingly, "No? Maybe I know how to make love to ladies who aren't particular, myself." This statement stings her deeply; her temper flares and, raising her hand, she slaps him sharply across the mouth as she tells him, "Don't you ever dare to speak that way to me again." As he steps back in surprise, she slips quickly by him and out of the scene. For a moment Joe seems about to pursue her, intent on doing her bodily harm, but he overcomes the impulse and stands growling after her.



283. THE DINING ROOM

The main action again, as Judith gets over the subtitle; the change in her manner, her contemptuous and, to him, brazen attitude, for a moment silences Mr. Beresford; he gazes at her blindly, but she goes on in the same tone—INSERT—

"Perhaps this man will buy you off
as you did Nan's father."

As Judith says this, Mrs. Beresford raises her face from her hands, gazing with shocked, startled eyes at her daughter; David's face hardens; the effect on Mr. Beresford is terrific. It is bad enough that his daughter should have disgraced their name, but that she should stand glorying brazenly in it is too much; he advances toward her with uplifted fist as tho to strike her down and then by a superhuman effort restrains his impulse; he stands before her trembling in his rage as he tells

ILLUSTRATED CONTINUITY

her in a passion-choked voice—INSERT—

"I never want to see you again, and
this is the last night you shall re-
main in my house."

He waits as tho expecting her to further defy him, and
there is a deep silence throughout the room; it is broken



by a distressed cry from Mrs. Beresford, who lifts her
face from her hands and starts toward her husband as
tho to appeal to him to be more merciful; he thrusts her
angrily aside. Judith looks at her father and mother,
who has again started to cry; she turns slightly now and
looks at David, who looks back at her with an expression
distinctly cold and unsympathetic; he is weakly human
enough perhaps to be rather pleased that she has found
herself in a situation somewhat similar to his own. She
did not spare him and he determines now not to spare her.

(An added closeup, used in final production, but not in
original scenario.)



ILLUSTRATED CONTINUITY

304. CLOSEUP ON NAN AT BED. TENEMENT ROOM

IRIS IN ON THE TITLE:

One of the pitiful, too-many who have gone down in the unequal struggle.

The scene FADES IN. This set, which is the epitome of poverty, will be described later. Nan is standing beside the bed, gazing down at her baby, which however does not show in this scene; the bed itself, what part of it shows, should get over the idea of want and misery; Nan, clad in worn out pitifully exaggerated finery, is motionless as she looks down off the scene. The afternoon is already beginning to wane and the light from the one dingy window is none too bright; on the girl's white, tired face, is an exhausted, hopeless look, it is the day before Christmas and she is flat broke. Also, she is unable to fight off a feeling of exhaustion with her former success; lack of proper nourishment, exposure and the hard life she is leading are taking their toll; although she does not know it, the end is not far away.—INSERT—

A feeble spark bewilderingly clinging to Life in that final fitful glow which precedes the Eternal Dark.

She stands there a moment longer, the haunted, dazed expression still in her eyes; but now as she glances again at the baby, a broken tender smile twists across her face.



305. CLOSEUP ON THE BABY. ON BED

There is practically no heat in the room and the baby is so bundled up that he looks like a little ball of rags; I would most earnestly suggest securing the baby used by Mr. Niblo in "Mother." He is supposed to be about a

ILLUSTRATED CONTINUITY

year old, and as he sits there he smiles flirtatiously up at his mother; two much-patched stockings protrude from the general bundle; the main idea being to show that he has no shoes—INSERT—

"David"



314. CLOSEUP ON NAN AND MAN. EXTERIOR POOL ROOM

The man is regarding her a bit quizzically; also brazenly as he sees no use of using finesse with her; he knows her type and is willing to buy; he says to her "How about having a little party?" Nan's gaze meets his own a moment; this is part of her life, but something way down in her rebels, perhaps it is the Christmas atmosphere which carries her back to her happier days; in all events a flush of shame overspreads her face and with averted gaze she slips by the man and passes on; he is frankly surprised and smiles sarcastically as he watches her, wondering if she expects him to flirt with her.



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316. CLOSEUP ON NAN'S FACE THROUGH WINDOW. SOFT EDGED CIRCLE

At first her expression is one of dull exhaustion, and then as something in the window attracts her attention, her eyes brighten a moment, then her whole face becomes pitifully wistful.



317. CLOSEUP ON A PAIR OF BABY'S SHOES IN WINDOW

They are hanging from a red ribbon and are pretty baby shoes with red tassels on them.



326. CLOSEUP ON BABY'S FEET. SOFT EDGED CIRCLE

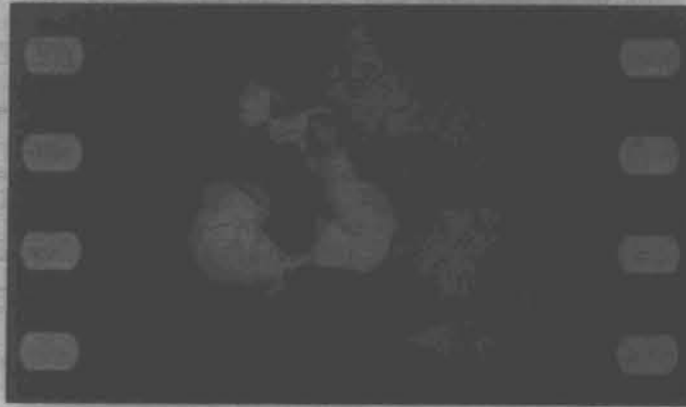
IRIS IN ON THE TITLE:

Then the star-shot purple of the Night
of the Nativity.

The scene FADES IN, disclosing the feet of little David
which are now clad in the shoes we last saw in the store

ILLUSTRATED CONTINUITY

window; he moves his feet about as though admiring them; and nothing more than the shoes shows here.



342. CLOSEUP ON NAN'S BED

A very carefully handled scene here; thru both girls' minds comes the remembrance of their last meeting; and as Nan gazes at Judith, not understanding how she happens to be there, she says dully. "I didn't think you'd ever want to see me again. Her white, tired face arouses a feeling of deep pity in Judith's heart; she tries to hide this as she says with feigned cheerfulness: "Of course I want to see you; why shouldn't I?" Nan does not answer, merely gazing up at her, and now Judith's eyes go to the baby which sits playing on the bed; there is a deep silence as Nan watches her, and now Judith looks back at Nan again; another silence and then Nan falters apologetically—INSERT—

"I—I named him David."

She seems to think that Judith will blame her for this. In a flash Judith realizes what this statement means—that before her is her brother's baby; she fights back a choking sensation as she again places her hand on Nan's shoulder and says rather uncertainly: "I'm awfully glad you did." Nan smiles wanly a smile of gratitude. A pretty scene as the two girls look at each other and then into Nan's tired face there comes an expression of child-like pride; she still knows that she has done nothing to be ashamed of and as she looks up at Judith, she says—INSERT—

"I thought I had the right to name him that, because David and I were married."

She says this simply as tho it were a matter of common knowledge, but Judith is stunned by what she has heard; her breath comes sharply as she bends over Nan and says,

ILLUSTRATED CONTINUITY

"Married?" Nan nods, but immediately the childish expression of pride fades away; the tired look comes back, a look both hopeless and bewildered, as she says dejectedly—INSERT—

"But maybe we weren't—my father said my marriage certificate was a fraud—he burned it."

As the memory of this great injustice returns to Nan, the tired spirit breaks completely and she cries hopelessly; Judith, her own eyes filled with tears, bends over her, comforting her as best she can; gradually Nan is quieted. Judith looks at her strangely, holding Nan's gaze by the compelling question in her eyes; she wants to know more about the marriage Nan has told her of. She says—INSERT—

"But why—"

Nan understands what she means; she hesitates a moment as she not wishing to hurt David's sister, and then says, rather apologetically—INSERT—

"David made me promise not to tell—perhaps he knew the marriage wasn't real."

A great wave of exhaustion sweeps over her; as she leans forward limply, no longer looking at Judith. Judith is not looking at her, either; she has straightened up and as she stares bitterly into the camera, she realizes fully the truth; as the full sacrifice of the broken girl before her comes into her mind, she finds herself hating her brother. The whole thing seems so bitterly unfair, so bitterly unnecessary; a sob from Nan recalls her to herself, and fighting back the tears, she again bends over the other girl, trying to comfort her as she says—INSERT—

"Your marriage is real—I am sure of that."

Nan looks at her in pathetic gratitude, leaning her head against Judith as the latter stands beside her; it is almost as tho Judith were her mother.



ILLUSTRATED CONTINUITY

350. CLOSEUP ON NAN'S CHAIR AT BED

Judith and Nan are as we left them; Nan has finished talking now and as the reaction were too great for her, she slides back limply into the chair, her eyes closed, and she seems to have fainted, but with an effort to recover herself, she looks up at Judith, who is bending anxiously over her; for a moment the two girls gaze at each other and then Nan says simply—INSERT—

"I think I am going to die."

This statement naturally frightens Judith; she says hastily, "Of course you are not, but I am going to get you a doctor, anyway." Her idea is to leave at once for a doctor, but Nan who with a patient smile detains her, shakes her head as she answers—INSERT—

"A doctor couldn't do me any good, and I don't mind—now that you're here."

As Nan says this she smiles trustfully in Judith's face, and then looks off the scene at the baby; the inference is clear and as Judith also looks off the scene where the baby is playing she understands what the other girl means.



353. BERESFORD LIVING ROOM. CLOSEUP ON THE GROUP ABOUT THE READING TABLE

David and his mother sit watching Mr. Beresford, who as the scene goes on is opening the large family Bible; they are a religious family; and something of the holy spirit of the Christmas has touched them; Mr. Beresford

ILLUSTRATED CONTINUITY

is about to read a chapter dealing with the birth of Christ. David and his mother wait in subdued silence.



375. CLOSEUP ON JUDITH AT TABLE. CITY ROOM

Her face is very earnest, as she is writing slowly and carefully to her father. She stops a moment to read what she has written—INSERT a portion of the letter—

and I want you to know that this is David's baby, and that David was really married to poor little Nan. If you doubt it—ask him. I shall keep the baby until I hear from you.

She looks across at the sleeping baby (the baby is awake in final action) with a glance of compassion and love and then resumes her writing as the scene FADES OUT, and then LAP-FADES into the following TITLE:

The answer—



ILLUSTRATED CONTINUITY

The rest of the title FADES IN following the first two words—

—her letter returned, unopened.

This in turn lap-fades into the following scene:

415. ANGLE OF COMMITTEE ROOM

David and his father wait here; the old man proudly; the boy rather mildly and uncertainly, reflecting his father's attitude. Mrs. Stuart now smilingly enters the scene; David's name has just been placed upon the committee list as a missionary and they now start to talk about it. Mrs. Stuart looks at David half questioningly, half sympathetically, as she thinks of the far-away place to which he has been assigned. Curiously she does not ask him but asks his father, whose manner absolutely overshadows that of the boy, the following question—

INSERT—

"Will your son care to accept this station in the interior of China?"

Without a moment's hesitation, without giving David a chance to answer, Mr. Beresford replies decisively—

INSERT—

"He'll be proud to accept."

Mrs. Stuart looks smilingly at David as she says, "Will you?" He hesitates a moment and then nods; he strikes Mrs. Stuart as rather a bashful boy; she is inclined to like him and she sincerely admires Mr. Beresford, whose rugged earnestness cannot be mistaken. She looks them both over and then says—INSERT—

"Won't you both have dinner with us this evening? We have so much to talk over."

David, as is his custom, waits for his father to answer. Mr. Beresford is pleased at the invitation and accepts it. As Mrs. Stuart gives them her address the scene FADES OUT.



ILLUSTRATED CONTINUITY

428. ANGLE OF STUART LIVING ROOM

Continuing the main action as before. Mrs. Stuart, now convinced that something unpleasant is about to happen, turns to speak to Judith, whom she knows best, and starts to say "What is it?" but even as she speaks, Mr. Beresford, who seems to have forgotten everything else but his daughter's presence, takes a threatening step toward her as he demands harshly—INSERT—

"What are you doing here?"

The question and his manner startle Mrs. Stuart; they also arouse Dick's immediate anger, and he swings angrily toward Mr. Beresford as he demands, "What do you mean by a question like that?" For a moment Mr. Beresford removes his gaze from Judith's white face as he turns half to Dick, half to Mrs. Stuart, and says in a stern, harsh manner—INSERT—

"This woman is my daughter—

Both Mrs. Stuart and Dick are astounded by this statement, but as they look from Mr. Beresford to Judith they realize it is true; Judith still remains silent, her eyes fixed on her father, whose anger is now working into a white heat; again facing Mrs. Stuart, he adds bitterly—INSERT—

—whose name is never mentioned in my home."

A tense scene follows this statement. Judith winces, despite herself; David shifts his position uneasily; Mrs. Stuart is openly frightened and distressed. Again Dick's anger flares up; he has taken a great dislike to Mr. Beresford and he now advances toward him threateningly as he says—INSERT—

"You may be her father, but I won't allow you to insult her. She has promised to be my wife."



ILLUSTRATED CONTINUITY

The tense action continues. Mr. Beresford gazes at Dick in amazement at this statement, and Mrs. Stuart shows that she is both surprised and upset; it is the first she has heard of the engagement. Dick, as he makes this explanation, crosses to Judith's side and stands by her protectingly. She flashes him a glance of gratitude. For the moment Mr. Beresford seems uncertain as to what to do, then he looks at Dick with an expression of unmistakable pity; again his glance goes to Judith and his eyes harden; turning again to Dick, he tells him bluntly—INSERT—

"Ask her why she was forced to leave my house."

He says this so accusingly that both Mrs. Stuart and Dick look to Judith for her answer; for a moment she gazes at her father and then turning, looks at Mrs. Stuart.

455. CLOSEUP ON JUDITH AND LITTLE DAVID

She is still holding him tightly; and a great transition is taking place in her; she has stood for abuse and injustice from her own family; has been branded a liar by her father; all this has she stood, because it affected only her; but now that it includes the truthful little chap standing in front of her, her affairs are different. She is determined they shall not cheat him; the tiger in her is aroused; she is going to fight; her eyes shine fiercely and her face hardens. Little David notices this and is a bit frightened; even more is he frightened by her strange, fierce manner, as she holds him tightly by the shoulders and tells him—INSERT—

"They sha'n't disown you! They sha'n't brand you with shame!"

He gazes at her, bewildered, not knowing what she means; but she now rises abruptly and takes him into her arms;



ILLUSTRATED CONTINUITY

her eyes are flaming as she strains him to her and tells him—INSERT—

"We are going home—to fight!"

As she holds the little boy tightly to her, every fibre of her being aroused, the scene FADES OUT.

473. ANGLE OF BERESFORD LIVING ROOM, NEAR STAIRS

Judith and Mrs. Beresford, still locked in each other's arms; but they now finish their embrace and stand back gazing at each other, their eyes wet with tears; then for the first time Mrs. Beresford seems really conscious of the presence of little David. A carefully handled scene here as she glances at him and then looks at her daughter. She doesn't say anything, but in her eyes there is a worried, half-fearful questioning. Judith reads the glance; she calls little David to her and as she puts her arm about him, tells her mother solemnly—INSERT—

"He is David's lawful son."

This statement astounds Mrs. Beresford, who exclaims in a startled voice: "David's son? I do not understand you." Judith, her manner a mixture of desperation and impressiveness, seizes her mother's hand with her free one and starts to explain. She says: "This is little David, and Nan was his mother." As Mrs. Beresford looks at her incredulously Judith adds—INSERT—

"They were married secretly."

There is no question but that Judith knows what she is talking about, and Mrs. Beresford, despite her amazement and alarm is impressed by the ring of her daughter's words; she again looks at little David, this time with a suggestion of tenderness in her eyes, then she asks Judith, "But, why didn't she say something?" Judith tells her, "Because David wouldn't let her."



ILLUSTRATED CONTINUITY

477. BERESFORD LIVING ROOM. EXTERIOR DOOR SHOWING

Judith, with Mrs. Beresford and little David, is standing near the reading table. Mrs. Beresford is just telling her that she need not worry about little David, when the exterior door opens and Mr. Beresford enters; even as he steps into the room he sees Judith and the little boy. He stops abruptly as tho some one had shot him, and with his eyes still fixed on his daughter's face, automatically closes the door behind him. Then, his hands knotting themselves convulsively, he comes slowly down into the room, never removing his eyes from Judith's face. She meets his gaze unflinchingly. Mrs. Beresford's face whitens; she is frightened, but also she is determined to stand by her daughter. Ignoring his wife, Mr. Beresford steps in front of Judith and one hand trembling with rage, points to the door as he says, "Get out!" Judith hesitates, her glance going to little David. Mr. Beresford repeats his command in a thundering voice, but at this Mrs. Beresford, her eyes blazing fiercely, steps in between Mr. Beresford and Judith; she looks her husband squarely in the face with an expression he has never seen before, as she tells him, defiantly—INSERT—

"She shall not leave, neither shall David's boy."

Mr. Beresford almost forgets his anger in his amazement in his wife's statement, but the amazement soon passes and a cold fury again takes possession of him; he will not permit himself to fight with his wife. He returns her gaze ominously, and now, completely ignoring Judith and little David, tells Mrs. Beresford—INSERT—

"This is my house—when I return I do not want to find her here."

In spite of her righteous cause and her determination to fight for little David, her father's words cut Judith's

ILLUSTRATED CONTINUITY

heart; in spite of herself, she droops slightly, but the fighting spirit of her mother is now burning with a white heat and she answers Mr. Beresford in a voice which rings with decision—INSERT—

"If she goes, I go with her."

In spite of himself, Mr. Beresford starts at this statement.

502. CLOSEUP ON THE BERESFORD PEW

A flash of the Beresford family as they sit with their eyes fixed on the pastor off the scene; Mrs. Beresford is next to her husband. Judith sits on the seat next to the aisle, little David in her lap.



(An added scene, used in final production, but not in original scenario.)



ILLUSTRATED CONTINUITY

553. CLOSEUP ON PART OF CONGREGATION AND PULPIT PLATFORM

Shooting toward the platform and including among other pews that of the Beresford pew; David stands on the platform with little David beside him. He is still denouncing himself in unmeasured terms, and now says—

INSERT—

"I wonder that even a merciful
God does not strike me down as
I stand before His altar—a liar—
a cheat."

There is a strained silence as they all stare at him; he waits a moment and then goes on, saying—INSERT—

"The blind cannot lead the blind, and I
now resign from the Church I have dis-
graced."



562. DINING ROOM. TABLE FOREGROUND

Mr. Beresford still sits at the table, alone with his thoughts. Little David now tiptoes into the scene; he eyes Mr. Beresford uncertainly a moment and then deciding to take a chance, says—INSERT—

"Boo! I'm a little brown bear."

The little boy waits expectantly after making this trip, edging slightly closer to Mr. Beresford, who now slowly lifts his head and looks at him, smiling at him timidly. Little David advances still nearer, not quite certain of himself, however, and then as he looks into Mr. Beresford's face, he seems to read reassurance, for he suddenly takes a flying leap into Mr. Beresford's

ILLUSTRATED CONTINUITY

lap. The old man gathers David to him, and the little chap nestles down contentedly. A pretty scene; Mr. Beresford's white head bowed in humility over that of little David.



566. LIVING ROOM

The Beresford family is in the foreground. Mr. Beresford still holds Judith in his arms; David stands nearby watching them; Mrs. Beresford, still sitting, has attracted little David's attention; as Mr. Beresford releases Judith, David crosses over to him and says, "Father, I'm sorry to have so disappointed you, but I wasn't what you thought me." Mr. Beresford looks long into the face of his son, then puts both hands on his boy's shoulders as he says—INSERT—

"I'm the guilty one, my boy—not you."

David starts to disagree with this, saying, "No, it is my own fault. I should have told you." But Mr.



ILLUSTRATED CONTINUITY

Beresford will not hear of this. He shakes his head as he says—INSERT—

"I have grievously sinned and the Lord has struck me down."

He seems so broken and unhappy as he stands gazing at them apologetically, a warm rush of love and tenderness sweeps over Mrs. Beresford, who instantly rises and, going to Mr. Beresford, puts her arm about him as she urges him not to think too badly of himself; she finally induces him to sit down. Judith, who has been watching this action, now that her father is seated, and everything seems to be as well as it can be under the circumstances, starts slowly toward the stairs.

(An added scene, used in final production, but not in original scenario, showing Judith and wrath of Nan.)



572. CLOSEUP ON MR. AND MRS. BERESFORD, DAVID AND LITTLE DAVID.
BERESFORD LIVING ROOM

Another very pretty little scene. Mr. and Mrs. Beresford and David are listening with flattering attention to a fairy story which little David is telling them. The little boy is quite excited himself at the importance of what he has to divulge and now tells them with much impressiveness—INSERT—

"So 'ittle Boy Blue blowed on his horn,
and the giant didn't hurt him 'cause
all giants like pretty tunes."

ILLUSTRATED CONTINUITY

He looks at them as tho he half expected them to doubt such a marvelous happening, but they all seemed not only convinced but delighted at what he has to tell them; he smiles at them bewitchingly and continues his story.



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